

Minister to Persia and Vice-Consuls Sail for Posts

Dr. Richard Strauss, German
Composer, Among the
Other Seagoers.

American diplomatic and consular services will have a large representation on board the America of the United States Lines, sailing today for Queenstown, Cherbourg, Plymouth and Bremen. Mr. Joseph S. Kornfeld, first minister to Persia, will be on board. In the group of midwinter seagoers also will be Mr. Harold Shantz, American Vice-Consul at Calcutta; Mr. Thomas W. Chilton, Vice-Consul at Barcelona, and Mrs. Chilton; Mr. Alexander P. Cruger, Vice-Consul at Marseille, and Mrs. Cruger; Mr. Robert J. Jarvis, Vice-Consul at Warsaw; Mr. Edwin A. Platt, Vice-Consul at Sofia, and Mrs. Platt; and Mr. Frederick L. Thomas, Vice-Consul at Bombay.

Dr. Richard Strauss, German composer, who has just closed his American concert tour, also will sail. He will be accompanied by his son, Franz Strauss, who came from Germany with him.

The first passenger to land when the America touches Queenstown will be Mr. Michael J. O'Connor, who came to be known as the "King of Leitrim" since his purchase of an old castle there several years ago. Mr. O'Connor is a resident of New York and maintained a place of business at 123rd street and Lenox avenue for many years. Prospering in business, he decided to purchase a white house in his native Ireland and thus came into possession of the castle.

Others on board will be Mr. and Mrs. H. H. Brownlee of New York; Lady Blanche Evans, Miss G. Evans, Mr. Arnold Daly, the actor; Mr. and Mrs. Olin P. Perry of New York; Capt. George W. Walcott of New York; Mr. E. M. J. Jacobson, C. B. E.; Miss Sarah S. Winslow and Mr. C. E. J., a delegate to the Irish conference at Paris.

THEATER STARS APPEAR AT BIG SISTERS' FETE

Entertainments Arranged by
Mrs. W. K. Vanderbilt 2d.

The third of the fete in aid of the Big Sisters, organized by Mrs. William K. Vanderbilt 2d, took place last night in the restaurant of Sherry's, and there were present many who went in from the opera and theaters. During the supper, beginning at midnight, there was an entertainment by Ed Wynn and some of his associates from "The Perfect Fool." Mr. and Mrs. Wynn sang, and Al Herman, black face comedian, from the Palace Theater and volunteers from Keith vaudeville.

Among the guests were Mrs. Vanderbilt, Mrs. Prince and Princess Andrea Boncompagni, Mr. and Mrs. Robert Le Roy, Mr. Antonio Boncompagni, Mr. and Mrs. Sydney L. Colford, Jr., Mr. and Mrs. Lyttleton Fox, Mr. and Mrs. Frank V. Storrs, Mr. and Mrs. Richard T. Wilson, Mr. and Mrs. William Parker and Mr. and Mrs. Dewees W. Dilworth.

Also Mr. and Mrs. Henry Huddleston Rogers, Mr. and Mrs. Newell W. Tilton, Mr. and Mrs. Huntington W. Jackson, Mr. Charles H. Hoge, Mr. and Mrs. Pauline Fowdick, Mr. and Mrs. Marshall Russell, Mr. and Mrs. Sidney C. Borg, Mr. and Mrs. William L. Schiff, Mr. and Mrs. Mark A. Luescher, Mr. and Mrs. Charles J. Welch, Mr. and Mrs. Frederick Lewishon and Mr. G. Louis Boissac.

After the entertainment there was general dancing. The last of the fete will take place next Monday night.

**'UP IN THE CLOUDS' HAS
HAUNTING MELODIES**

Joseph M. Gailes brought another musical play to New York last night when "Up in the Clouds" opened at the Lyric Theater with sprightly melodies, pretty girls without number, and a happy ending. The comedy was romped through a vivacious evening with a minimum of vulgarity.

Even if the efforts of Will B. Johnston, who wrote the book, and those of Tom Johnstone, who composed the musical numbers, had been far less successful, the pretty and attractive Miss Grace Hays would have been enough to draw the evening's pleasant note. Not only is Miss Moore easy to look at, but she has a melodious and pleasing voice which she employs to advantage.

Among the cast, Miss Hays is the most attractive. She has a lot to do with the efforts of young Mr. Archie Dawson, played by Hal Van Rensselaer, to produce a picture of a film down on Long Island. His wealthy father frowns on the enterprise and there is a villain in the person of a movie director, and everything in the picture is a "knockout" and matters turn out quite happy for all concerned.

Miss Gertrude O'Connor was amusing as a faded but of necessity with ambition to shine on the silver screen. Other comedy roles were successfully intrusted to Mark Smith, Skeet Gallagher and Miss Dorothy Smaller. There was some good dancing by Arthur Corey, Miss Melissa Ten Eyck and Max Welby.

"Up in the Clouds" should provide a pleasant evening for most any one. The comediness was fresh and new, and the audience left the theater humming some of the melodies, which have a haunting lilt.

HOUDINI AT THE PALACE.

Handcuff King Again Mystifies
Patrons—Other Acts.

Houdini, known to the public as well as the police as the handcuff king, reappeared in vaudeville at the Palace yesterday and again mystified patrons, brought up as they are in the most informative of detective fiction. He performed successfully his stunt of extricating himself from a water torture, and then, having been locked to the heavy cover, upside down, with his ankles manacled, and the audience was too busy gasping to make any attempt to bring his offer of \$100 to any one who proves he can get away. In fact, in a minute in the cell full of water.

Harry Carroll, appearing in his own vaudeville act, lived "Varieties" in 1921. Miss Sophie Tucker, once more laying low in her own gifted style, Law Deckertader with a new and puns, and monologues and Joe Cook, as usually bumptious as ever in his one man vaudeville show, were other exclamation points on an exceptional holiday bill.

Miss Ella Retford in her masculine impersonations brought home to the Riverside that men rather than women are fickle and changeable.

Karl Norman was the chief pianist to the American people at the Fifty-first Street.

Stood in the big package at Proctor's Fifth Avenue.

George Moore and Mary Jayne had the principal agenda at Proctor's Twenty-third Street.

Two demobilized polius, weary of years of fighting and anxious to be free of all obligations to their Government, decided after the armistice to emigrate to Canada. In a seaborne town they were held up by repairs to the freighter steamship Tenacity, on which they were to set sail for the new land.

Temporarily lodged in the inn of the little town, finding work on the tramway, that their little capital might not be too much depleted. One was positively and the other uncertain and introspective. Both had been journeymen printers before the war. The vacillating youth chatted and told his story of the demobilized being, and the other gave her a bottle of champagne at midnight. When the sudden word came that the steamship was ready this man and woman, who had been waiting in the inn in the early morning to take a trip to the north and enjoy themselves so long as the money lasted. The deserted youth would have been glad to go, but he was not so sure of himself as to go to the north and enjoy themselves so long as the money lasted. The deserted youth would have been glad to go, but he was not so sure of himself as to go to the north and enjoy themselves so long as the money lasted.

Tom Powers' soft Southern voice occasionally wooed the ear appealingly and his scene of hesitating courtship was engaging and realistic. Character Gault's determined pursuit of the waitress was a powerful bit of naturalism and there was an occasional alleviating minute of humor in his acting. Miss Margaret Lawrence acted with dramatic conviction in the role of the waitress, and her simplicity with which she drank her champagne and submitted to the embrace of her lover made her participation in these scenes seem quite innocent. She, at all events, saw no harm in them. She undoubtedly was the maiden's viewpoint in life.

Mr. Duncan played a drunken lout in the cafe with his invariable deliberation of method. Claude Cooper added a dash of humor to the opening scene by a sketch of an English sailor. But the S. S. Tenacity was a free from this quality as it was from almost every emotion that could be expressed in any but the most everyday, subnormal and unimaginative manner. It offered a study of two contrasting men, but there was precious little more to be got out of it.

"MADRAS HOUSE" UP TOWN.

"The Madras House" moved uptown for a series of matinees at the National Theater yesterday with most of the cast who have been presenting Granville Barker's play interestingly at the Neighborhood Playhouse.

MISS ALICE BRADY WINNING IN MELODRAMA OF ORIENT

'Drifting'—Robert Warwick
Associate in the Cast.

By LAWRENCE REAMER.

According to the gossip of the lobby of the Playhouse last night John Colton wrote the story on which "Drifting" was based, and with D. H. Andrews made the material into a play. Whatever may be the facts of its authorship W. A. Brady presented the piece with Robert Warwick and Miss Alice Brady in the leading roles of its six incidents, and they were called on the program.

There is Incident No. 1 in a New England home. The scene shifts there to the Orient. Seven years carry the heroine in their course to the A No. 1 American Cabaret in Shanghai, specifically along the Bubbling Well Road. Further into the heart of the Orient passes the third incident, since it occurs among the hills of Tun Kow, on the Tartar border. Here at the Inn of Perpetual Peace and Plenty is again the girl of the New England family. It is too far from home for her to travel. But she is not alone in the world with a touch of the crook in his makeup which she fits as easily as his clothes, which were an advertisement for his tailor. He was played by the actor, Robert Warwick, who gets a part that approximates the human, that combines saint and sinner, he can play it gracefully—he is a splendid combination actor. It was his glowing sense of humor, never forced and always affable, that gave the best lustre of reality to the play, that humanized Guy Tarlow and made it seem quite possible a card made a profession out of being a Nemesis toward the feminine birds of prey, one of whom had disillusioned him while he was still in the Orient.

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But, these things aside, Miss Lawrence succeeded in infusing much of her customary spirit into her performance as the wronged wife who took a position as private secretary with the woman who had stolen her husband and his money away from her, and in her well modulated fashion cloaked with naturalness the occasional unreality of the situation, particularly when she suggested that her husband agreed amicably to consort further with the woman who wanted to ruin him. It seems imperative that certain moments must be glossed over, and that two and two may make a plot. Miss Lawrence was rich in unobtrusive dynamics and Miss Fay Bainter at her most piquant could not outstep her.

Allan Dinehart, third in the trinity of stars, was compelled by the course of the story to be little more than clay in the hands of circumstance, and to confine himself largely to protesting at regular intervals. But he protested with right good will. The rest of the cast was equally well matched to their parts. Gail Kane, despite a well balanced performance, gave a touch of hardness to Vivian Hepburn, the other woman, who, in a conventional camp, for all her gilded home, gilded garb, gilded sophistications of conversation and long cigarette holders. Besides, in the most dramatic part of the play she was a scarlet robe, though it was emphasized that gambling was the only occurrence in her apartment over which the scandal sheets could find fault.

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Good Acting in Lawful Larceny, New Shipman Play

Miss Margaret Lawrence and
Lowell Sherman in Ex-
cellent Company.

It always is interesting to watch a good actor perform such an energizing operation on a play that he might be entitled to call his life's work. Such an operation last night was effected by Lowell Sherman as one of the three stars of "Lawful Larceny," Samuel Shipman's play, with which H. H. Dodge, completed for attention with the weather at the Republic.

It is so rare to find an actor can actually do a part or a play materially that when such an achievement challenges the attention one is willing to fight with the mobs through the new turn of events. It was his own character that not only made his own characterization ample but softened the recurrent melodramatics of the piece until the branding of a pistol piece until the branding of a pistol piece until the branding of a pistol piece.

Of course the dramatist gave him the makings in his character. Sherman's role as the suave man of the world with a touch of the crook in his makeup fitted him as easily as his clothes, which were an advertisement for his tailor. He was played by the actor, Robert Warwick, who gets a part that approximates the human, that combines saint and sinner, he can play it gracefully—he is a splendid combination actor. It was his glowing sense of humor, never forced and always affable, that gave the best lustre of reality to the play, that humanized Guy Tarlow and made it seem quite possible a card made a profession out of being a Nemesis toward the feminine birds of prey, one of whom had disillusioned him while he was still in the Orient.

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